

ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

BEGINNING FRIDAY, APRIL 1ST, 1921
AND CONTINUING UNTIL THE DATE OF SALE

THE UNUSUALLY INTERESTING COLLECTION
OF
ANCIENT ART PROPERTY
BELONGING TO
SEÑOR LAUREANO MEDINA
OF SPAIN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON TUESDAY EVENING, APRIL 5TH
BEGINNING AT 8.15 O'CLOCK
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

MOX

ILLUSTRATED CATALOGUE

OF

SPANISH, GOTHIC, ITALIAN AND FLEMISH
AND OTHER

ANCIENT PAINTINGS

RARE SCULPTURES IN WOOD AND IVORY, RENAISSANCE
SILVER SHRINE, FURNITURE, ANTIQUE
WATCHES, FANS AND LACES
ALPUJARRA CARPETS, CLASSIC AUBUSSON TAPESTRY
AND OTHER UNUSUALLY INTERESTING
OBJECTS OF ART AND ANTIQUITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF

SEÑOR LAUREANO MEDINA

OF SPAIN

ON THE EVENING HEREIN STATED

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANTS, MR. OTTO BERNET AND MR. H. H. PARKE, OF THE

AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK CITY

1921



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

THE LAUREANO MEDINA COLLECTION

There has seldom been offered at public sale a collection, mainly of Spanish origin and consisting of less than one hundred and ten items, in which there are so many worth-while art objects from the collector's or decorator's point of view. This manifold interest is undoubtedly accounted for by the important sources from which these objects were derived; among others, the Marquis de Corvera of Murcia, Rojas de Aceves of Seville, Don José de Sotomayor y Ortega of Madrid, the Marquis Delgado de Villalonga of Palma (Majorca), the Alhambra (Granada), the well-known connoisseur Don Ricardo Llobart of Barcelona, the ancient Sabatier Family, Eusebia Belbell of Alcalá la Real, Robert Duchesnois of Paris, Ortuño y Acuna of Burgos, many churches and several cathedrals.

The Sculptures in wood or ivory, for which Spain is noted, include a St. Jerome by Alonzo Berruguette (1480-1561); it is seriously modeled and in its strength has a very positive reminiscence of Michael Angelo. The earlier Gothic statuettes are all of naïve interest and intensely devotional in conception; a Madonna and Child in walnut, very simple in its technique, is full of tender dignity. Among the Ivories is a small fourteenth century Diptych of French origin, full of dramatic vigor. Two unusually elaborate and well-conceived Solomonic Columns would have delighted the eye of the late Stanford White with their richness and complexity of detail.

The decorative Early Furniture includes several Vargueños, Ebony Cabinets finely adorned with painted panels that are rich in color, a unique Walnut Table with very unusual open supports and in excellent condition and a small Painted Leather Hispano-Moresque Box of the fifteenth century that would grace any museum as a reference document.

Two Panels of tiles by the modern Spanish master, Juan Zuloaga, are painted with much breadth and portray interesting subjects.

A massive Silver Shrine and a Processional Cross of the early Renaissance are fine examples of the Spanish Silversmith's Art; a number of Brass Votive Lamps, of a slightly later period, have especial decorative value.

The Watches, Fans, Brocades, Filet Laces and Embroideries are of more than casual interest.

Two Early Alpujarra Carpets are as interesting as they are unusual.

There is a charming seventeenth century Aubusson Tapestry, with original floral border; the subject, "Jove Issuing Commands to Mercury," is woven in rich, soft agreeable colors.

Many decorative Spanish Paintings of the sixteenth, seventeenth and eighteenth centuries have fine color schemes and include Flower subjects by Arellano, and Architectural and Classic Landscapes. A Triptych by Adrian Isenbrandt and a strongly handled example by Quentin Matsys, "The Misers," a variant of the same subject in the Pinacoteca at Bologna, worthily represent the sixteenth century Flemish School.

The Gothic Primitives include two important examples by the Catalonian, Vergos, and an important Series of Sanctuary Panels and two Doors by Borrassá (1390-1434) which formed the remarkable setting for an Altar in the Church of San Juan, Segovia; these panels rival in devotional and decorative quality that most remarkable Altarpiece bequeathed to the Metropolitan Museum by the late Mr. Laffan. The rich, flaming colors and gold backgrounds, and the distinction of the costumes, give a rare place to these panels. Their history is interesting, for during the eighteenth century they were removed from *situ* and abandoned behind the organ, remaining concealed there till 1886, when they were acquired by the Marquis Delgado de Villalonga of Palma (Majorca) for his private collection.

The attributions in the catalogue are those of the owner of the collection, whose standing as a connoisseur and expert makes it plausible that they should be accepted.

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. - The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South.

CATALOGUE

EVENING SALE

TUESDAY, APRIL 5, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

Catalogue Numbers 1 to 109, inclusive

MISCELLANEOUS OBJECTS

1—ROUEN PIN TRAY

Eighteenth Century

Circular with gaufered ribbon edge. Decorated in blue with cottages in landscape.

Diameter, 3¼ inches

2—GINORI PORCELAIN PASTILLE BOX

Italian, Louis Philippe Period

Ovoidal; enriched with gilded scrolled floral borders and coronetted monogram "M V" on *bleu-royale* grounds. Underglaze mark, "Ginori."

Length, 2½ inches.

3—TWO CANTON ENAMEL CUPS AND SAUCERS

Chinese Ch'ien-lung Period

Square-sectioned cups and saucers with inset round corners. Decorated with black cloud scroll arabesques on delicate sky-blue grounds.

4—SILVER INCENSE BURNER

Spanish Seventeenth Century

Low molded bowl with turned balustered ebony handles at either side. On leaf and hoof tripod legs and incurved triangular base with ball feet. One handle defective.

Height, 3 inches; length, 10¼ inches.

SNUFFBOXES, WATCHES AND FANS

5—LOWESTOFT SNUFFBOX *English Eighteenth Century*

Broad shield-shape, enriched with floral panels and coronetted coat-of-arms. (Cover repaired.)

Length, 2¼ inches.

6—BATTERSEA ENAMEL BOX *English Eighteenth Century*

Egg-shaped; enriched on ivory ground with "Landscape with Mounted Warriors in Combat," the cover with curious landscape around the rim with a group of figures.

Height, 2¾ inches.

From the celebrated Collection Robert Duchesnois, Paris.

7—JEWELLED ENAMEL CHATELAIN

French Eighteenth Century

Three oval enamel miniatures; evidently portraits of three distinguished sisters; within silvered settings closely studded with rose diamonds, the upper also having an open wreath of blossoms.

From the celebrated Collection Robert Duchesnois, Paris.

8—JEWELLED AND ENAMELED GOLD WATCH

Directoire Period

Bezel closely set with chip diamonds; two-colored gold back with medallioned blue center overlaid with open setting of draped coronet and ribbon closely set with chipped stones. Movement by Breguet à Paris.

From the celebrated Collection Robert Duchesnois, Paris.

9—JEWELLED ENAMEL WATCH

Directoire Period

Face and back enriched with annular rims of chip diamonds; the back with scene, "The Lovers," a huntsman and a maid at a splashing fountain. Verge movement by Chevalier, Geneva. Several small stones missing.

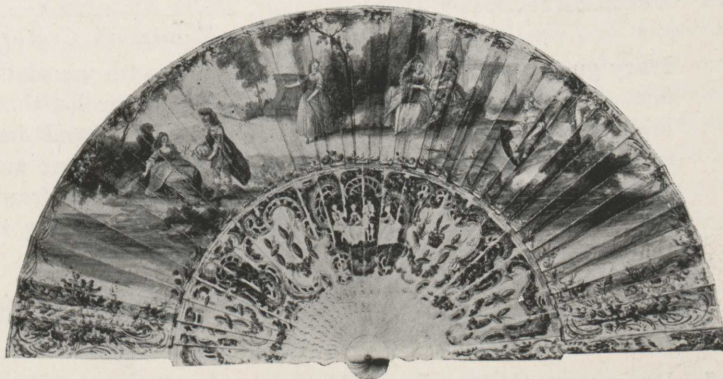
From the celebrated Collection Robert Duchesnois, Paris.

10—JEWELLED ENAMELED GOLD WATCH

Louis XVI

Bezel enriched with closely set chip diamonds. Two-toned gold back with bars of laurels and central enameled oval miniature, "Bust of a Court Belle," within a beribboned silver frame studded with chip stones. Movement by Vauchez à Paris. Winding key for same.

From the celebrated Collection Robert Duchesnois, Paris.



11—DECORATED CARVED IVORY FAN

French Eighteenth Century

Ivory guards and blades, pierced, gilded and painted with pastoral medallion flanked by floral sprays and fruit. Parchment foil with idyllic landscape occupied by three classic warriors attendant on three court belles attired as shepherdesses.

From the collection of Mlle. Henriette de Logerot, Paris.

12—DECORATED CARVED IVORY FAN

French Eighteenth Century

Finely gilded ivory blades and guards pierced with medallioned trophies, scrollings and figures. Tan silk foil with gold pailletted medallions displaying "Mars and Venus" and landscapes.

From the collection of Mlle. Henriette de Logerot, Paris.

13—DECORATED CARVED IVORY FAN

French Eighteenth Century

Ivory guards and blades, pierced and gilded with floral sprays. Parchment foil painted with pastoral figures in landscape, after Watteau.

From the collection of Mlle. Henriette de Logerot, Paris.

14—DECORATED CARVED IVORY FAN

French Eighteenth Century

Ivory guards and blades, pierced and gilded with unusually fine scrolled medallions of figures, flowers and scrolls, these interrupted with panels painted with groups of pastoral subjects. Parchment foil painted with subject, "Jove and Juno," Juno driven amidst the clouds in her chariot drawn by peacocks, attendant nymphs at left, Jove pointing to the earth at right.

From the collection of Mlle. Henriette de Logerot, Paris.

15—DECORATED CARVED IVORY FAN

French Eighteenth Century

Ivory guards and blades enriched in low relief with scrolled medallions of pastoral scenes. Foil painted with "Historical Group before an Edifice." (Has been restored.)

From the collection of Mlle. Henriette de Logerot, Paris.

16—ILLUSTRATED BIBLE

French Eighteenth Century

Bound in tooled brown calf; containing one hundred and nineteen engravings by Jollain and F. Campion, illustrating incidents from the Old and New Testaments. Binding and several pages defective.

Height, 6¾ inches; length, 9 inches.

Note: Inscribed: "à Mademoiselle Thérèse de la Vigne Dompiere. Donné par ma Tante Villiroyt à Thérèse."

From the celebrated Collection Robert Duchesnois, Paris.

17—VERNIS MARTIN COFFRET *French Eighteenth Century*

Oblong, with domed cover; decorated in rich colors with biblical scenes of many personages, the interior of cover with romantic landscape. Silver dragon escutcheon and key.

Height, 3¼ inches; length, 7¾ inches.

From the collection of Mlle. Henriette de Logerot, Paris.

18—ENGRAVED IVORY WORKBOX *Spanish Eighteenth Century*

Square sarcophagus shape, with scrolled ends and incurved top; enriched with top member of flutings and three series of engraved scrolled leaf bands on black grounds. Trimmed with lion-head ring handles and ball-and-claw feet. Interior of cover fitted with mirror, the case with many ivory-covered compartments. (Needs slight restoration.)

Height, 8½ inches; length, 10⅝ inches.

19—TWO SCULPTURED IVORY BAS-RELIEFS

Spanish Sixteenth Century

In the form of a globular bivalve shell. Incavo-cut with subjects, "The Adoration of the Magi" and "The Adoration of the Virgin." Suavity and simplicity of technique give a great charm to the modeling.

Diameter, 2¾ inches.

From the celebrated Collection Robert Duchesnois, Paris.

20—SCULPTURED IVORY STATUETTE

Spanish Gothic

The Madonna and Child. Standing figure wearing long brown hair curling over shoulders, close-fitting robes and amply draped mantle trimmed with gold embroidery; she carries the infant Saviour on her left arm. Molded octagonal base with gilded cupid-head enrichment. Strongly modeled with great dignity of pose. Rich patina.

Height, 11 inches.

*From the collection of the Marquise de Blancohermoso, Mar-
tos (Jaen), Spain.*



21—SCULPTURED IVORY FIGURINE

Spanish Gothic

Madonna and Child. Holding the infant Saviour to her left breast, she wears snooded hair and closely fitting robe with draped mantle edged with embroidery and stands on an orb enriched with cherub's head; ribbed oval base. Rich amber patina.

Height, 6¼ inches.



22—SCULPTURED IVORY FIGURINE

Spanish Gothic

Madonna and Child. Standing, wearing ample robe, mantle draped over shoulder and high, open pear-shaped crown; she holds the Saviour on her left arm. Rich, light amber patina. (Arm of Virgin and of Saviour missing.)

Height, 7 $\frac{1}{8}$ inches.

23—GOTHIC IVORY DIPTYCH *French Fourteenth Century*

The leaves, each divided into two panels finely arched with trifoliate crocketed arches, canopying scenes, "The Birth of Christ," "The Adoration of the Magi," "The Crucifixion" and "The Ascension." The background has been tinted blue in portions. The modeling is large and full of dramatic vigor. Varied rich patina.

Height, 6¼ inches; total width, 7¾ inches.

From the celebrated Collection Robert Duchesnois, Paris.

(Illustrated)



No. 23—GOTHIC IVORY DIPTYCH
(*French Fourteenth Century*)

24—POLYCHROME ALABASTER BAS-RELIEF AND FRAME

Spanish Sixteenth Century

"The Meeting of St. Anne and the Virgin." Standing in conversation in the foreground, wearing gilded red and blue robes, before an architectural background. Tabernacolo frame enriched in colors and gilding with bracketed pilasters and recessed side columns. (Bas-relief cracked.)

Height, 20 inches; length, 21 inches.

From the ancient Cathedral of Cadiz, Spain.

25—CARVED IVORY BOX

Louis XVI Period

Oval; with leaf-molded cover enriched in low relief with two nymphs holding a silver shield; body with groups of cupids, allegorical of "Painting and Music." On claw feet. (Top cracked at back.)

Length, $6\frac{3}{8}$ inches.

26—JEWELLED GILDED-SILVER SAINT'S CROWN

Spanish Seventeenth Century

Pierced double-C leaf scrolls, slightly engraved, are supported on a band enriched with double wreaths of laurel leaves. The band and C-scrolls are studded at intervals with large faceted colored stones. (One stone missing.)

Height, $5\frac{1}{2}$ inches; diameter, $7\frac{3}{4}$ inches.

From the ancient Church of Talavera de La Reina, Spain.

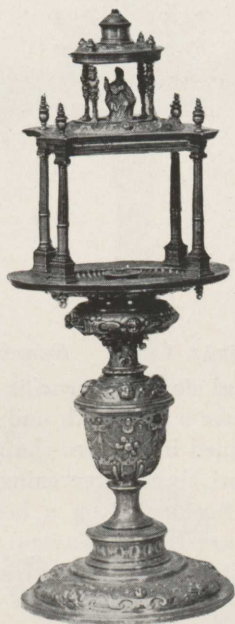
27—MOUNTED ROCK CRYSTAL CRUCIFIX

Spanish Seventeenth Century

Cross of fine clear crystal having beveled edges; mounted in silver with three floriations and at foot with a molded circular base to stand.

Height, $6\frac{1}{8}$ inches.

From the celebrated Collection Robert Duchesnois, Paris.



28—MASSIVE SILVER SHRINE

Spanish Sixteenth Century

Open, Ionic columned shrine surmounted by a broken molded oblong cornice, with pinnacles at corners, and sustaining a small oval canopy with caryatid supports, occupied by a seated saintly bishop; the oval foot of shrine is carried on a vase-shaped baluster shaft and molded bell-shaped base; enriched with varied strap arabesques enclosing cherubs' heads, festoons and clusters of fruit.

Height, 20 inches.

From the Cathedral of Palma de Mallorca, Spain.

*From the collection of the Marquis Delgado de Villalonga,
Palma de Mallorca, Spain.*

29—SILVER PROCESSIONAL CROSS *Spanish Sixteenth Century*

A finely rayed and floriated crucifix bearing the body of Our Lord, nude save a loin-cloth and crowned with thorns; the cross is sustained by an urn-shaped vase enriched with cherubs' heads and three intervening cartouche and leaf-scrolled panels. Supported on a hollow shaft with Ionic capital. The figure of the Saviour has been gilded. A velvet-covered haft originally fitted into the shaft.

Height, 42 inches.

From an ancient church in Badajoz, Spain.

(Illustrated)



NO. 29—SILVER PROCESSIONAL CROSS
(*Spanish Sixteenth Century*)

30—DECORATED LEATHER COFFER

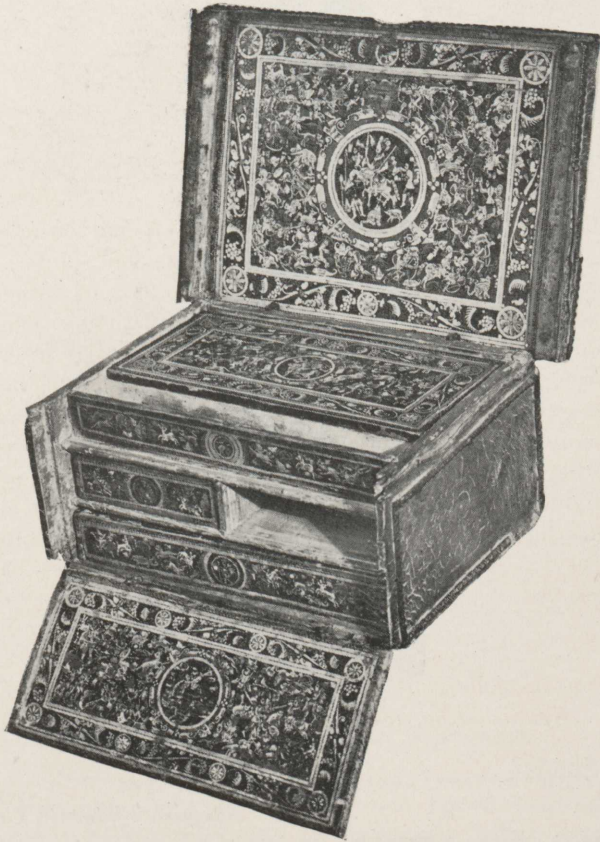
Hispano-Moresque Late Fifteenth Century

Oblong; covered with dark brown hide, bound with diamond bossed brass edging; scroll-pierced iron lock plate. Overhanging hinged top, disclosing a compartment with hinged cover; fall front, with interior fitted with one long, two short drawers and an upper false front. The interior of cover, false front and two only of the drawers, elaborately decorated in brilliant colors with center medallions of mounted and unmounted kingly figures, rosette and scroll borders; the fields with a medley of innumerable courtly knights on their chargers and attendants on foot chasing a plethora of game, deer, rabbits, leopards, wild boars and birds on a mille-fleurs ground. (Portions of brass banding missing.)

Height, 8½ inches; length, 17½ inches.

From the collection of Don Roberto Dupuy de Lome, lately Spanish diplomatist to the Central and South Americas.

(Illustrated)



No. 30—DECORATED LEATHER COFFER
(*Hispano-Moresque Late Fifteenth Century*)

SCULPTURED WOOD STATUETTES



31—GOTHIC SCULPTURED WALNUT STATUETTE

Spanish Fifteenth Century

“Madonna and Child.” Standing figure wearing a Gothic leaf-crocketed crown over snooded hair, closely fitting belted robe and flowing festooned mantle. She bears the Infant Saviour on her left arm. Robust, simple modeling. Oblong plinth. (Hand of the Saviour missing.)

Height, 29 inches.

*From the collection of the Marquis Delgado de Villalonga,
Palma de Mallorca, Spain.*



32—POLYCHROME SCULPTURED WOOD STATUETTE

Spanish Gothic

“Madonna and Child.” Crowned figure wearing belted closely fitting robes, her ample mantle falling around her and over the stool on which she is seated; she exhorts the Infant Saviour, who is on her lap. The sweet features of the Virgin and the nude Saviour are naturalistically painted; the robes in blue and gold.

Height, 19½ inches.

*From the collection of the Marquis Delgado de Villalonga,
Palma de Mallorca, Spain.*

33—SCULPTURED WALNUT STATUETTE

Spanish Sixteenth Century

"A Bishop of Toledo." Standing in exhortation; wearing a low, Gothic scroll-enriched mitre, a loose flowing cassock and a banded dalmatic peculiar to the period. Soft patina.

Height, 27½ inches.

From the collection of the Marquis Delgado de Villalonga, Palma de Mallorca, Spain.

34—SCULPTURED WALNUT STATUETTE

Spanish Sixteenth Century

"St. Jerome." Seated with one limb crossed over the knee of the other, his hands clasped in the attitude of devotion, his bearded head uplifted to left. He wears broad, flowing, draped robes. Strongly modeled, showing the influence of Michael Angelo.

Height, 40½ inches.

Note: This interesting figure has been attributed to Alonzo Beruguete (1480-1561). Removed in 1830 from the Church of the Concepcion de Ubeda, Spain, then replaced by a new figure by Montanes.

(Illustrated)

35—POLYCHROME SCULPTURED WOOD PANEL

Spanish Sixteenth Century

"The Adoration of the Magi." The Holy Virgin is seated before St. Joseph at right, the three kings are toward left, one kneeling offering frankincense. Architectural background with the "Star of the East" seen through an arched portal. The ample robes are plentifully enriched with gilding. Deeply molded frame of the period.

Height, 31 inches; length, 36¼ inches.

From the Church of San Francisco, Martos (Jaen), Spain.



No. 34—SCULPTURED WALNUT STATUETTE
(*Spanish Sixteenth Century*)

36—POLYCHROME SCULPTURED WOOD STATUETTE

Spanish Sixteenth Century

"The Annunciation." The Virgin kneels before a draped table on which is an open missal, her hand extended in surprise; she wears a mantle draping her curling hair and falling over the back of her ample robes.

Height, 17 inches.

From the collection of the Marquis Delgado de Villalonga, Palma de Mallorca, Spain.

37—POLYCHROME SCULPTURED WOOD STATUETTE

Spanish Renaissance

"St. John." Standing figure exhorting the multitude; wearing blue robes and an ample red mantle draped over right shoulder, both enriched in gilding with trailing sprays of embroidery. (One hand slightly imperfect, other missing.)

Height, 54¼ inches.

From the Church of El Rosario, Seville, Spain.

38—POLYCHROME SCULPTURED WOOD STATUETTE

Spanish Renaissance

"Mater Dolorosa." Standing figure agitated by grief; wearing close-fitting robes and mantle draped over head falling in ample festoons, richly decorated with embroidered gilded flowers on blue grounds; illuminated green lining and red robes.

Height, 54¼ inches.

From the Church of El Rosario, Seville, Spain.

39—SCULPTURED WALNUT STATUE

Spanish Gothic

"St. Mark." Standing in a pensive mood, his right hand sustaining his chin, the other hand holding his draped mantle and a missal. Rich patina. Modeled with great simplicity and dignity, showing the influence of the Byzantine School.

Height, 4 feet 1½ inches.

From the collection of the Marquis Delgado de Villalonga, Palma de Mallorca, Spain.

SPANISH COPPER AND BRASS LAMPS

40—COPPER BRASERO AND STAND

Spanish Seventeenth Century

Low circular dish with finely scrolled lifting bail-handles. Low molded octagonal stand studded with unusual appliqué copper open rosettes and stellate motives. On short balustered legs.

Height, 6 inches; diameter, 34 inches.

From the Eusebia Belbell Collection, Alcalá la Real, Spain.

41—BRASS VOTIVE HANGING LAMP

Spanish Seventeenth Century

Low circular molded bowl; with vase pendant terminating in a crimson silk tassel; fleur-de-lis pierced cresting and four scrolled arms supporting open link chains to a bracketed canopy. (Cresting imperfect.)

Height, 4 feet 3 inches; diameter, 18 inches.

From the Church of La Merced, Alcalá la Real, Spain.

42—BRASS VOTIVE HANGING LAMP

Spanish Seventeenth Century

Low circular molded bowl; enriched with vase pendant, fleur-de-lis cresting, four interior and exterior scroll brackets sustaining fine open link chains to a high bracketed canopy with scroll-pierced rim.

Height, 4 feet 8 inches; diameter, 2 feet 3 inches.

From the Church of La Merced, Alcalá la Real, Spain.

43—BRASS VOTIVE HANGING LAMP

Spanish Seventeenth Century

Low circular molded bowl, enriched with vase pendant, four open scrolled arms supporting exceptionally fine open link chains to a bracketed gadrooned canopy.

Height, 4 feet 1 inch; diameter, 2 feet 1 inch.

From the Church of La Merced, Alcalá la Real, Spain.

FILET LACE

- 44—FILET LACE COVER *Spanish Seventeenth Century*
Rampant unicorns facing castles are interrupted by a jardinière of flowers; border of blossomed angular scrolls. Finished with ivory linen at crown and fringe at foot.
2 yards 16 inches by 24 inches.
- 45—FILET LACE COVER *Spanish Seventeenth Century*
Three unicorns proceed to left of the field and are interrupted by quaint double-scrolled cornucopias; angular leaf-scroll borders. Trimmed with fringe at foot and ivory linen at crown.
2 1/3 yards by 26 1/2 inches.
- 46—FILET LACE COVER *Spanish Seventeenth Century*
Displaying two mounted warriors bound for a tournament, two led horses, various small animals and floral motives; chevroned and angular scroll borders.
2 yards 8 inches by 26 inches.
- 47—FILET LACE COVER *Spanish Seventeenth Century*
Displaying a diamond lattice enclosing alternate motives depicting outfacing birds standing on a jardinière and roosters; blossoms occupy the half-diamonds; floral scroll borders. Trimmed with fringe. (Slight portion burned at right.) Band of ivory linen at crown.
2 yards 6 inches by 28 inches.
- 48—FILET LACE COVER *Spanish Seventeenth Century*
Displaying bouquets of lilies reversed within a broad angular scrolling; scrolled ribbon border. Finished at crown with ivory linen and at foot with fringe.
2 yards by 29 inches.
- 49—FILET LACE COVER *Spanish Seventeenth Century*
Field displaying three unicorns proceeding to a series of small birds at right, the unicorns scrolled with trees and interrupted by elaborate vases of flowers; scrolled tulip border. Finished at crown with ivory linen and at foot with fringe.
2 yards 16 inches by 27 inches.

TEXTILES

50—GOLD-EMBROIDERED VELVET LAMBREQUIN

Spanish Seventeenth Century

Four scrolled Vandyke points; each embroidered in crimson velvet appliqué to cloth-of-gold ground, displaying leaf and husk arabesque developing winged chimeric heads and shell motive. Trimmed with gold fringe.

Length, 2 1/3 yards; depth, 20 1/2 inches.

From an ancient church in Ubeda, Spain.

51—GOLD-EMBROIDERED VELVET LAMBREQUIN

Spanish Seventeenth Century

Similar to the preceding, except that the cloth-of-gold is appliqué to velvet ground. *Length, 2 1/3 yards; depth, 20 1/2 inches.*

From an ancient church in Ubeda, Spain.

52—GOLD-EMBROIDERED PANEL

Chinese K'ang-hsi Period

Deep ivory silk; enriched in mellow harmonious silks and gold threads with flowering and fruiting trees; in one at right birds are nesting and a monkey is nearby. Peacocks and other gay-plumaged birds flit between the trees or are perched below them. (Has been restored.)

22/3 yards by 34 inches.

From the Church of Santa Maria, Toledo, Spain.

53—DRAP D'ARGENT BROCADE COVER

Louis XV Period

Closely woven diapered *bleu-de-ciel* ground; woven in silver threads and brilliant colors with vases of beautiful flowers within conventional leaf and vine scrollings. Trimmed with silver galloon.

3 yards 4 inches by 1 yard 6 1/2 inches.

54—EMBROIDERED SILK SHAWL *Manillan Eighteenth Century*

Delicate robin's-egg-blue corded silk; enriched in ivory with floral medallions enclosing domestic Chinese scene with figures; the floral scrollings ramify the entire field and are animated with birds. Finished with a deep latticed fringe.

3 yards 6 inches square.

TAPESTRY AND CARPETS

55—AUBUSSON TAPESTRY

French Seventeenth Century

"Mercury Attends Imperial Jove." The noble god, attired in classic garb, stands in the uneven foreground addressing a command to fleet-footed Mercury, who appears at left hovering over a battlemented castle. Several warriors are seen on the battlements and portcullis of the castle. Woven in rich golden-yellows, tans, ivory and green with an exceptionally fine range of blues dominating the yellows. Border of clustered varied rare blossoms in the colors of the field on tawny grounds. Inner guards of typical brown and yellow bands; unusual outer guards of scrolled yellow trefoils; finished with blue banding.

Height, 10 feet 9 inches; width, 7 feet 5 inches.

From the celebrated Collection Robert Duchesnois, Paris.

(Illustrated)

56—BLUE ALPUJARRA CARPET

Spanish Eighteenth Century

Close-piled deep sapphire-blue field; woven *semé* with stellate motives in lighter blue. Broad border of other stellate devices, each within four "S" scrolls; vine and triangular motived guards.

7 feet by 5 feet 9 inches.

57—CRIMSON AND YELLOW ALPUJARRA CARPET

Spanish Eighteenth Century

Field displaying dull green banded lozenges filled with crimson floral motives, alternating with rosetted yellow diamond devices. Stellate border with arched guards. Woven in crimson, deep blue and golden yellow. (Needs restoration.)

7 feet 3 inches by 5 feet 8 inches.



NO. 55—AUBUSSON TAPESTRY
(*French Seventeenth Century*)

BRACKETS AND MIRRORS

58—TWO CARVED AND GILDED BRACKETS

Spanish Seventeenth Century

Semicircular molded top; supported on double series of numerous finely-scrolled acanthus leaves. Original gilding.

Height, 13 inches; width, 17 inches.

From the sacristy of the Church of Las Angustias, Alcalá la Real, Spain.

59—CASEMENT LATTICE *Hispano-Moresque Fifteenth Century*

Square molded pine lattice; studded at intersections with heavy iron bosses and displaying curiously notched stellate motives partly formed on each bar.

Height, 18 inches; width, 16¾ inches.

From the Palace of the Alhambra, Granada.

Note: This interesting lattice was acquired from a well-known Spanish painter who had the entrée at all times, for study, to the Palace of the Alhambra, Granada.

60—TWO CARVED AND GILDED MIRRORS

Spanish Louis XV Period

Scrolled cartouche shape; enriched with open leaf and ro-caille scrollings, developing a winged leaf pediment and an open cartouche at foot. *Height, 35½ inches; width, 20½ inches.*

From the collection of Espinosa de los Monteros, Alcalá la Real, Spain.

61—TWO CARVED AND GILDED MIRRORS

Spanish Louis XVI Period

Guilloched oblong, with round corners; enriched at crown with basket of flowers and leaf-scrolled open wings, at foot with long supporting scrollings terminating in flowers.

Height, 33 inches; width, 20½ inches.

62—POLYCHROME MIRROR

Italian Renaissance Style

Red ground; developing, in natural mahogany, scrolled cartouches, dolphins, chimeric animals and birds. Finished on inner and outer edges with gilded moldings.

Height, 37¾ inches; length, 38½ inches.

SPANISH AND OTHER FURNITURE

63—TWO CARVED AND GILDED TORCHÈRES

Spanish Renaissance

Leaf-garlanded circular top with turned bobèche; baluster stem enriched with two series of cherubs' heads. Tripod base with open out-scrolling brackets and central leaf cartouches.

Height, 5 feet 7 inches.

From the Church at Ubeda (Jaen), Andalusia.

64—EBONY CABINET AND STAND

Spanish Seventeenth Century

Oblong; with canted top supporting an oblong compartment with hinged cover; front with two enclosing doors and center enclosing cabinet enriched with paintings on copper displaying "Christ Arisen," "The Virgin and Child" and "St. Catherine." Ten drawers flank the central door; these have ivory panels engraved with scenes from the adventures of the illustrious "Don Quixote." Stand with splayed twisted bulbous legs having balustered scrolled iron brackets to center of top; apparently of a later period.

Height, 4 feet 3 inches; width, 2 feet 7½ inches.

From the collection of Carvajal Martínez de Pinillos, Baeza (Jaen), Spain.

65—IVORY INLAID WALNUT VARGUEÑO AND STAND

Hispano-Moresque Sixteenth Century

Oblong, with hinged fall front and lifting top. Interior fitted with long top compartment, nine varied drawers and two flanking enclosed cabinets; trimmed with gilded forged iron scroll drop handles. Inlaid in ivory and boxwood with floral and geometric motives, the top and front with series of round and pointed arches sheltering vases of flowers. Carved stand with fluted legs and arcaded stretcher apparently of a later period.

Height, 54¼ inches; width, 37¼ inches.

From the collection of the Toledo family, Seville, Spain.

66—IVORY INLAID VARGUEÑO AND STAND

Hispano-Moresque Sixteenth Century

Oblong; enriched with pierced forged iron corners, side plates and bail lifting handles. Front fitted with four central drawers flanked by two enclosing doors, three further drawers at foot and at crown. These are all enriched with double twisted ivory columns supporting niches and paneled with latticed oblongs of ivory. Traces of gilding exist. Stand with triple baluster end supports having scrolled cross feet and arcaded central stretcher, apparently of a later period.

Height, 4 feet 8 inches; width, 3 feet 1½ inches.

From the collection of the Marquis de Corvera, Murcia, Spain.

(Illustrated)



No. 66—IVORY INLAID VARGUEÑO AND STAND
(Hispano-Moresque Sixteenth Century)

67—DECORATED EBONY CABINET *Spanish Seventeenth Century*

Oblong, with incurved top having a lifting cover to compartment; front with two paneled enclosing doors and long drawer under, on bulbous feet. The interior fitted with central columned niche composed of door with drawers at crown and foot, flanked by five drawers on each side; within the central door are three small drawers. The interior of cover is enriched with paintings on metal displaying classic landscapes; the interior of doors and the drawer fronts are similarly enriched, displaying scenes from the allegory of "Venus and Adonis" and "Apollo and Daphne"; the center drawer with a view of a Dutch mansion with an avenue of trees, the seigneur, his wife and daughter standing in foreground. Splayed stand apparently of a later date. Very reminiscent of Spain's occupation of the Netherlands.

Height, 5 feet 1 inch; width, 3 feet 1 inch.

From the collection of the Marquis de Corvera, Murcia, Spain.

(Illustrated)



No. 67—DECORATED EBONY CABINET
(*Spanish Seventeenth Century*)

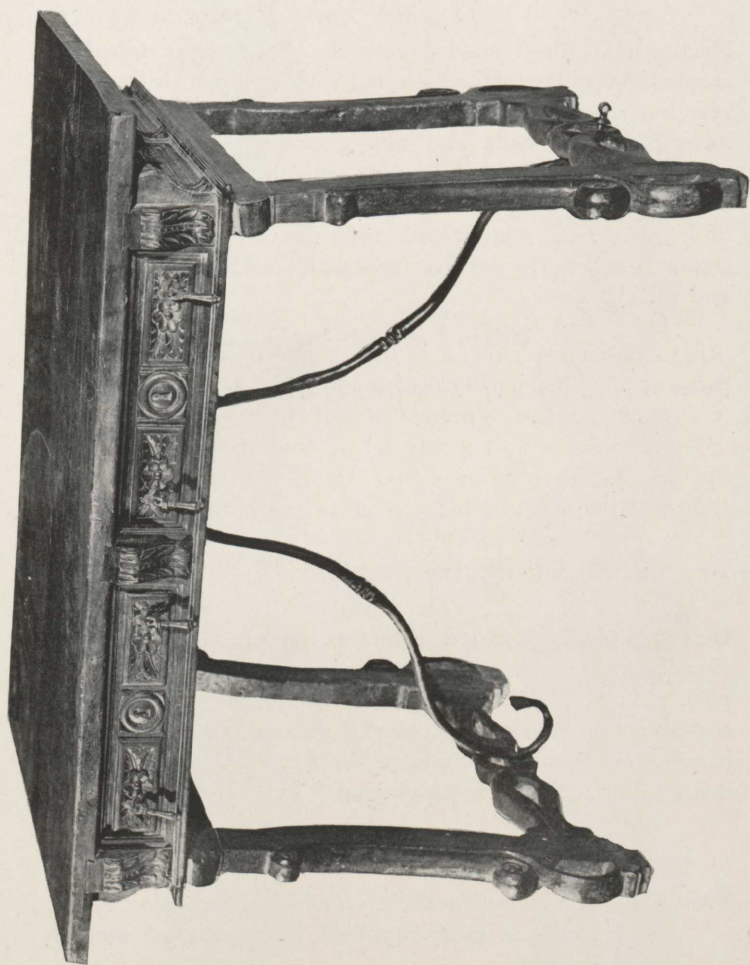
68—CARVED WALNUT TABLE *Spanish Seventeenth Century*

Broad oblong top in one piece; paneled frieze fitted with two drawers; enriched with moldings, pateræ and leafage. Very unusual end supports, somewhat lyre-shape, having pierced open geometric stretchers and the fronts of legs curious open-scrrolled brackets. Reinforced with forged iron balustered brackets from stretchers to center of top.

*Height, 2 feet 8 inches; length, 3 feet 10 inches; diameter,
2 feet 7 inches.*

*From the famous collection of Rojas de Aceves, Seville,
Spain.*

(Illustrated)



No. 68—CARVED WALNUT TABLE
(*Spanish Seventeenth Century*)

69—CARVED AND GILDED CABINET

Spanish Early Eighteenth Century

Rectangular, deep molded cornice, broken over pilasters, serpentine in center and crested with an open pediment of scrolls and rocaïlle. Front enclosed with two shaped doors, having scrolled rails and two glazed panels. Pilasters, which are also repeated on ends, composed of flat baluster motives enriched with leaf capitals, shell devices and drops of leaves. Ends glazed with four scroll panels. Base, of similar contour to cornice, adorned with rosettes, leafage and molded feet.

Height, 8 feet 5 inches; width, 3 feet 8½ inches.

From the collection of the well-known Toledo family, Seville, Spain.

70—TWO CARVED AND GILDED SOLOMONIC COLUMNS

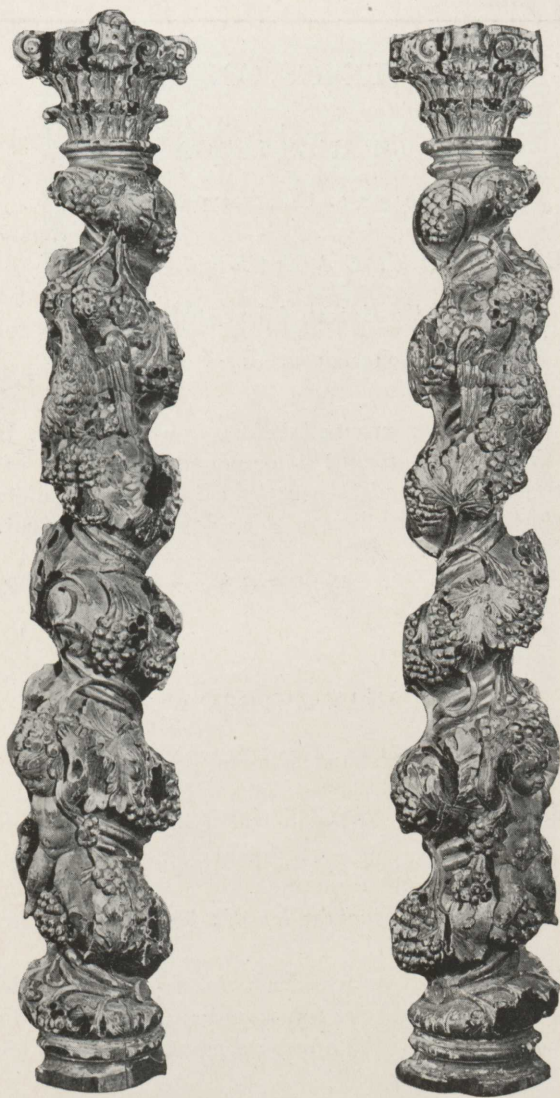
Spanish Sixteenth Century

Deeply, spirally twisted columns; enriched with twining vines bearing many clusters of fine grapes; toward crown a phœnix is perched enjoying the fruit; near the foot is a seated cherub bearing a cluster of grapes on his head. Finished at crown with a quaint eight-scrrolled Corinthian capital. (Portions of carving missing.)

Height, 5 feet 10½ inches.

From an altar lately in the Cathedral of Murcia, Spain. These columns were replaced by others of modern origin in 1856.

(Illustrated)



NO. 70—TWO CARVED AND GILDED SOLOMONIC COLUMNS
(*Spanish Sixteenth Century*)

PAINTINGS ON TILES

JUAN ZULOAGA

SPANISH: CONTEMPORARY

71—*THE ERA OF THE DONKEY*

(On sixteen faience tiles)

Height, 24 inches; width, 24 inches

SEVERAL donkeys are grouped before a white-walled, tiled-roof cottage. An ancient peasant is examining the mouth of a white donkey in the foreground to ascertain its age. A muleteer is at left and a peasant family is seen at an open door at right. (Two tiles cracked.)

Signed at lower right, JUAN ZULOAGA.

JUAN ZULOAGA

SPANISH: CONTEMPORARY

72—*THE WALLS OF SEGOVIA*

(Painted in colors on twenty-four faience tiles)

Height, 21 inches; length, 56 $\frac{1}{8}$ inches

BEFORE the silhouetted walls of Segovia, a prelate peddler and a countryman in holiday attire are mounted on asses wending their way to the countryside. An animated group of rustics and a bull are about center. (Framed.)

Signed, JUAN ZULOAGA, SEGOVIA.

(Illustrated)



OIL PAINTINGS

DUTCH SCHOOL

SEVENTEENTH CENTURY

73—*FLOWERS* (*Two*)

Height, 12½ inches; width, 8 inches

(A) A goblet filled with rare pink roses and sprays of white harebells.

(B) A blue porcelain vase of peonies and varied mixed flowers.

From the collection of Don José de Sotomayor y Ortega, Madrid.

MARGHERTHA HAVERMANN

DUTCH: 1720—1795

74—*FLOWERS* (*Two*)

Height, 18 inches; width, 12¾ inches

CRIMSON pear-shaped pottery vases filled with variant bouquets of beautiful flowers, a butterfly hovering near a flower in each bouquet.

M. BAMONTE

SPANISH: SEVENTEENTH CENTURY

75—*STILL LIFE* (*Two*)

Height, 16 inches; length, 24¼ inches

(A) Two dead birds are spread on a table amid onions and other vegetables before a tub of earthenware plates.

(B) Apples, and a cut cheese are on a table before a milk churn and a herring tub.

SCHOOL OF ARELLANO

SPANISH: SEVENTEENTH CENTURY

76—*FLOWERS (Two)*

Height, 23¾ inches; width, 17¼ inches

GLASS bowls standing on a stone table filled with bouquets of tulips and other spring flowers.

SPANISH SCHOOL

EARLY SIXTEENTH CENTURY

77—*LA VIRGEN DE LA LECHE*

(Arched panel)

Height, 11¾ inches; width, 8¾ inches

THE Holy Virgin, robed in crimson and green, is seen at a window under a canopy. She holds the Saviour to her breast. On the sill of the window some fruit is spread and a vase of lilies stands at left.

From the collection of the Marquis Delgado de Villalonga, Palma de Mallorca, Spain.

BOLIVIAN SCHOOL

SEVENTEENTH CENTURY

78—*THE ADORATION OF THE MAGI*

(On copper)

Height, 13 inches; width, 11¼ inches

THE Holy Virgin, seated and seen three-quarter-length at left, holds the Saviour on her knee; St. John the Baptist, nearby, is offering a basket of fruit to Our Lord. The Magi grouped at a table toward right, a lamb in the foreground. St. Anne and St. Elizabeth are behind the groups. The Holy Father in Majesty is in the clouds above.

From the collection of Don Roberto Dupuy de Lome, lately Spanish diplomatist to South America.

SPANISH SCHOOL

SEVENTEENTH CENTURY

79—*VENUS AND ADONIS (Two)*

(On copper)

Height, 22 inches; length, 28½ inches

(A) Venus, attired in pink robes, addresses Adonis, who wears a blue tunic and rich red mantle, with the admonition, "Be brave toward the timid, courage against the courageous is not safe." Trees embower the group at right.

(B) A wild boar in the foreground of uneven wooded country has just overcome Adonis, who is prone on the ground. Hounds and men are attacking the boar; at left, Venus shoots an arrow at the ferocious animal from her bow.

From the collection of Ramirez de Arellano, Madrid.

SPANISH SCHOOL

EARLY EIGHTEENTH CENTURY

80—*ARCHITECTURAL LANDSCAPES*

AND FIGURES (Two)

Height, 22 inches; length, 32 inches

(A) A cascade at left tumbles from high rocks to a ruined aqueduct, then to a rocky platform, finally winding round to the center, where two women draw water. At right is a military group before an extensive ruined palace.

(B) An expansive columned and arcaded ruin stretches from right to a lake at left; a villa crested by trees and a hillside overlook the lake; several groups of figures animate the prospect.

From the ancient Collection Sabatier, Seville, Spain.

CORNELIUS DE HEEM

DUTCH: *Circa 1665*

81—*STILL LIFE: FRUIT*

Height, 29 inches; length, 38 $\frac{3}{4}$ inches

PEACHES, purple grapes, pears and a melon gleam with sunlight on the foreground of a dark, bosky dell. Several large clusters of white grapes hanging above are sparsely illuminated; at left and right, further fruit is perceptible in the shadow.

From the collection of Ramirez de Arellano, Madrid.

(Companion to the following)

CORNELIUS DE HEEM

DUTCH: *Circa 1665*

82—*STILL LIFE: FRUIT*

Height, 29 inches; length, 38 $\frac{3}{4}$ inches

HUGE, opened pomegranates hold the place of honor in a composition only slightly varying from the preceding.

From the collection of Ramirez de Arellano, Madrid.

(Companion to the preceding)

SPANISH SCHOOL

SEVENTEENTH CENTURY

83—*CUPIDS AND FLOWERS* (Two)

Height, 38¾ inches; width, 26¼ inches

Two variously posed cupids are seen in each composition, sporting with sprays and wreaths of flowers.

From the collection of Don José de Sotomayor y Ortega, Madrid.

(Companions to the following)

SPANISH SCHOOL

SEVENTEENTH CENTURY

84—*CUPIDS AND FLOWERS* (Two)

Height, 38¾ inches; width, 26¼ inches

A SIMILAR composition to No. 85.

From the collection of Don José de Sotomayor y Ortega, Madrid.

(Companions to the preceding)

HYACINTHE RIGAUD

FRENCH: 1659—1743

85—*PORTRAIT OF LOUIS XV*

Height, 31 inches; width, 24 inches

HALF-LENGTH, slightly turned to right, he wears a curling peruke to shoulders, steel corselet with a blue ribbon sash across the breast and an ermine-lined red coat bearing the order of S. Esprit. In carved and gilded Renaissance scroll frame.



M. (?) ARELLANO

SPANISH: SEVENTEENTH CENTURY

86—*FLOWERS*

Height, 35 inches; width, 24 $\frac{3}{4}$ inches

AN ornate ivory vase stands on a stone pedestal and holds an immense bouquet of varied beautiful flowers, some trailing over to the pedestal.

From the famous collection of Don José de Sotomayor y Ortega, Madrid.

SPANISH SCHOOL

SEVENTEENTH CENTURY

87—*AN ORNATE VASE OF FLOWERS*

Height, 43 inches; width, 23 $\frac{3}{4}$ inches

ON a stone parapet are large apples and a central leaf-enriched vase bearing an immense bouquet of beautiful varied flowers; in deep rich colors.

From the collection of the Toledo family, Seville, Spain.

(Companion to the following)

SPANISH SCHOOL

SEVENTEENTH CENTURY

88—*AN ORNATE VASE OF FLOWERS*

Height, 43 inches; width, 23 $\frac{3}{4}$ inches

SIMILAR in composition to No. 87.

From the collection of the Toledo family, Seville, Spain.

(Companion to the preceding)

SPANISH SCHOOL

EARLY SEVENTEENTH CENTURY

89—*STILL LIFE: FRUIT*

Height, 27 inches; length, 45 inches

A WHITE gadrooned faience bowl, standing at right of a stone table, is occupied by peaches, apples and ripe red cherries; in the center is set a branch bearing diminutive ripe pears; at left, near peaches and cherries, are two large stems of artichokes.



PERIOD OF RUBENS

FLEMISH: SEVENTEENTH CENTURY

90—*INFANT BACCHANALS*

(On panel)

Height, 20½ inches; length, 38 inches

A GROUP of animated cupids are at a table spread with fruit and wine; two others at left pour out a libation; at right, seated on a red pedestal, a further cupid plays a flute, and at his feet two others are seated on a blue velvet cushion. The floor is curiously strewn with single blossoms which an overcome cupid attempts to gather up.

From the collection of Don José de Sotomayor y Ortega, Madrid.

SPANISH SCHOOL

SEVENTEENTH CENTURY

91—*WATER FÊTE, SEVILLE*

Height, 38 inches; length, 57½ inches

Two plebeian factions of the city in varied athletic costumes gather in close formation on either side of a small stream and meet in the center of a stepped bridge in a wild mêlée. The contestants, as overcome, are pushed into the stream, causing much merriment. The stream is lined with tall houses, their windows sheltered by awnings and crowded with animated spectators of quality enjoying the curious spectacle. Many persons have mounted to the roofs to see the sport. In carved and gilded leaf-scrolled frame of the period.

From the collection of the Toledo family, Seville, Spain.

JACOPA DE PONTE BASSANO

ITALIAN: 1510—1592

92—*ORPHEUS CHARMING THE BEASTS*

OF THE FIELD

Height, 35½ inches; length, 48 inches

THE famous musician of the gods stands at left of an arbored grove of trees playing a viol; the varied animals of the field and chase, with many groups of birds, press forward to listen to the dulcet tones. A vista of the sun setting over darkening mountains is seen about center.

From the collection of Rojas de Aceves, Seville.

SCHOOL OF SEVILLE

EARLY SEVENTEENTH CENTURY

93—*CHRIST DISPUTING WITH THE DOCTORS*
IN THE TEMPLE

(On panel)

Height, 21½ inches; length, 28¾ inches

THE youthful Saviour stands before a group of seated school-mates, propounding the law to the aged doctors sitting on the other three sides of the room, their president seated on an elevated stall opposite Our Lord. Rich with the color of the varied draperies. In ancient carved and gilded frame.

From the Collection Carvajal Martinez de Pinillos, Baeza (Jaen), Spain.

MEXICAN SCHOOL

LATE SIXTEENTH CENTURY

94—*THE ASCENSION OF THE VIRGIN*

(On panel)

Height, 35¾ inches; width, 25 inches

THE Holy Virgin ascends, standing on a crescent and a cherub's head supported on the back of an eagle perched on a cactus shrub. The Holy Father and Son in Majesty are above, at right and left St. Joseph and St. Anne amid flowers and birds; at the four corners are oblong panels depicting further incidents in the life of the Virgin. The features of the figures and the portions of robes of illuminated inlaid mother-of-pearl are carefully painted; the background of deep ivory. Contemporary frame, with flower scrollings and birds executed in illuminated mother-of-pearl, curiously showing Chinese influence.

From the collection of Don Roberto Dupuy de Lome, lately Spanish diplomatist to Central and Southern Americas.

QUENTIN MATSYS

FLEMISH: 1466—1530

95—*THE MISERS*

Height, 32½ inches; width, 28¼ inches

IN a linen-paneled oak secret sanctum two misers are seated at their account book, one making entries and counting gold and silver coin; the other, with arm over shoulder of his confrère, watches attentively the transaction. The writer wears a blue robe, fur-trimmed at throat, ruffled with red at wrist, and huge, fuzzy red headgear falling on his shoulders; the other wears a green turban-like head-covering and lavender coat. Both men have coarse strong features indicative of their miserable occupation. On a shelf above them are various parchments and a round box of deeds.

Note: This characteristic painting is a very nearly related variant of the famous work, No. 616A by Matsys in the Pinacoteca at Bologna.

Inscribed on back of canvas: "Restaurado y forrado por Siguenza 1844."

From the celebrated collection of the well-known Spanish connoisseur, Don José de Sotomayor y Ortega of Madrid.



SEBASTIAN DEL PIOMBO

ITALIAN: 1485—1547

96—CHRIST CARRYING THE CROSS

(On panel)

Height, 11 $\frac{1}{4}$ inches; width, 8 $\frac{1}{2}$ inches

OUR Lord, seen at half length; wearing a white robe and a crown of thorns, supports a heavy cross; He is weary with the exertion, but the deeper thoughts for the sins of the world evidently press more heavily on His imagination.

From the collection of Ortuño y Acuna, Burgos. Inherited in 1768 by Doña Ana Maria de Acuna from her brother, Prebendary of Burgos Cathedral.

ADRIAN ISENBRANDT

FLEMISH: Circa 1490—1551

97—THE CRUCIFIXION (*Triptych*)

(On panels)

Height, 18 inches; width, closed, 11 inches

THE center leaf discloses the body of Our Lord nude save a loin-cloth, and crowned with thorns, hanging on a cross set before a varied mountainous Italian landscape. The Virgin, in green robes, and St. John, in crimson and green, stand at either side of the cross. Left leaf: The Virgin holding the Infant Saviour on her knee, St. Elizabeth behind contemplating the group. Right leaf: St. Joseph prepared, with staff and cloak, for the "Flight into Egypt." Simple, gilded molded case with traces of polychrome inscriptions on black.

From the collection of Don Antonio Maria de Leone, collateral descendant of the Famous Priest of the same name, Badajoz, Spain.

(Illustrated)



FLEMISH SCHOOL

SIXTEENTH CENTURY

98—*THE FLIGHT INTO EGYPT*

(On panel)

Height, 21 $\frac{1}{4}$ inches; length, 34 inches

THE comely Virgin, in dark blue and crimson robes and white mantle, sits in the foreground of a quaintly romantic landscape, feeding the Infant Saviour; St. Joseph, in pink robes, kneels at left offering a gourd of water. Behind the Virgin an ass is tethered under a date palm whose branches two angels in flowing robes are endeavoring to bring near to earth so that the fruit may be gathered for the sacred company.

*From the collection of Don José de Sotomayor y Ortega, Madrid.
Llombart, Barcelona, Spain.*



JAIME II VERGOS OF THE CATALONIAN SCHOOL

SPANISH: *Circa 1453*

99—CHRIST IN THE GARDEN OF GETHSEMANE

(On panel)

Height, 48 inches; width, 33½ inches

IN a rocky garden, overlooking the city of Jerusalem, distant green mountains and a setting sun, Our Lord kneels in agony of spirit, His eyes cast on an angel hovering above within a halo and bearing a "Symbolic Cross" and the "Cup of Bitterness." In the foreground the three faithful disciples of Our Lord are asleep. Rich in gold and full of color.

From the collection of the well-known connoisseur, Don Ricardo Llombart, Barcelona, Spain.



SPANISH GOTHIC SCHOOL

LATE FIFTEENTH CENTURY

100—"CHRIST ARISEN" AND "ST. DOMINIC"

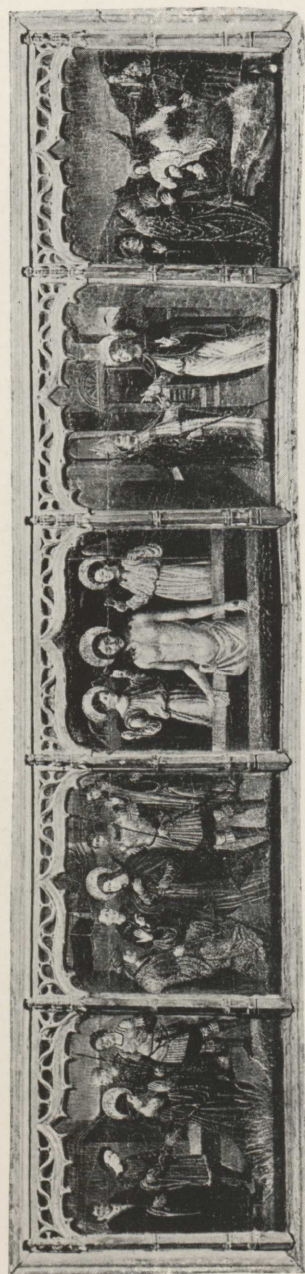
(*Altarpiece*)

(On panels)

Height, 17 $\frac{1}{4}$ inches; length, 77 inches

FIVE panels within graceful traceried canopied niches supported on slender, crocketed Gothic pinnacles. The center presenting Our Lord arisen from the tomb with an angel at either side, each holding a symbol of the Passion. At left, St. Cecilia before her Roman judge; architectural background. Outer left panel, St. Faith kneeling, partially enveloped by flames. At right, the angel visiting St. Dominic, the scene transpiring before an architectural background. Outer right panel, "The Adoration of the Magi," the Virgin seated before a white-robed angel near the foreground of a landscape, the adoring Magi at left and right.

*From an altar in the Church of St. Domingo, Alcalá la Real,
near the Castle La Mota, Spain.*



JAIME II VERGOS OF THE CATALONIAN SCHOOL

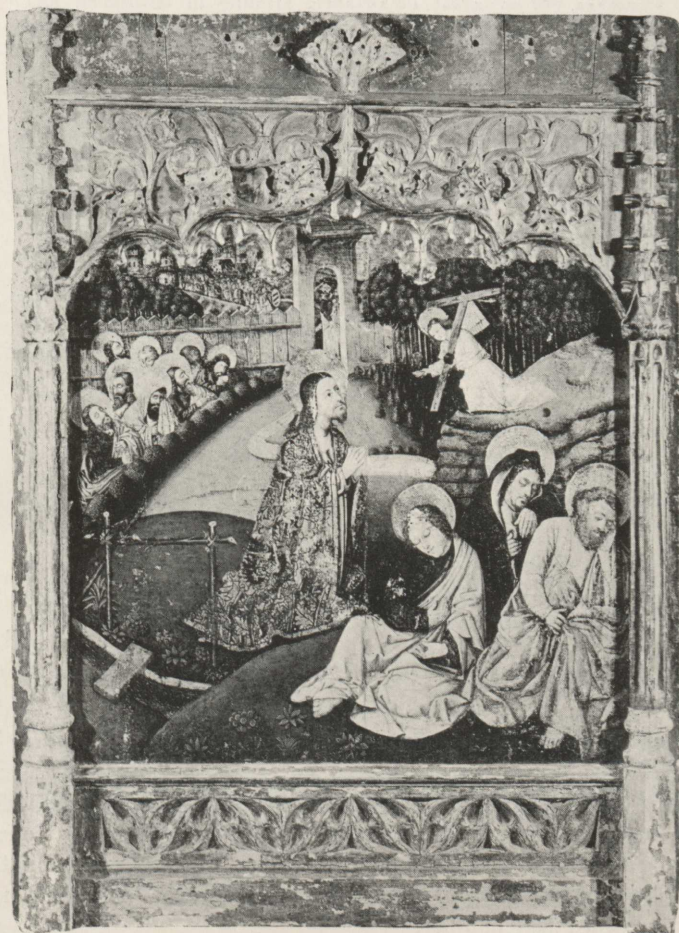
SPANISH: WORKED *circa* 1453

101—"LA ORACION DEL HUERTO"

Height, 59 inches; width, 44 inches

PANEL with a gilded Gothic traceried niche enriched with fine leaf crockets; supported by slender crocketed pinnacles. On paneled plinth with ogival tracery. Our Lord kneels in a rocky formal garden, a white-robed angel appears bearing a "Cross" and the "Cup of Bitterness." Beyond a small hedgerow at left, eight disciples sleep before a rocky bank. In the distance, Judas stands at a wicket gate of a paled fence guiding the advancing multitude of Roman soldiery, who are seen before the quaintly drawn, distant city of Jerusalem. Our Lord is habited in blue robes finely illuminated with gold floral embroidery; the haloed disciples and the troops are in brilliant rose-crimson, red, blue and green vestments.

From a church in Tarragona, Spain.



The **Following Series of Sanctuary Panels, Doors and Gothic Canopies** are of great importance, rivaling in devotional and decorative quality that remarkable Altarpiece bequeathed to the Metropolitan Museum by the late Mr. Laffan. These primitives by Borrassá (1390-1434), rich in flaming colors and gilded backgrounds, formed a magnificent setting for an altar in the Church of San Martin at Segovia. The costumes are of special distinction and the panels are in rare original condition. During the eighteenth century these paintings were removed from *situ* and abandoned behind the organ of the church, languishing there till 1886, when they were acquired by the well-known collector, the Marquis Delgado de Villalonga.

LUIS (?) BORRASSÁ

SPANISH (CATALONIAN): 1390—1434

102—*THE ANNUNCIATION*

(On panel)

Height, 40 inches; width, 39½ inches

PANELED with gilded Gothic tracery at sides only. The Holy Virgin kneels at right on a tessellated floor before a draped table, reading from an open missal; the announcing angel is at left carrying a scepter bearing a scrolled label inscribed "Ave Maria grazia." A Gothic chest, on which is a vase of lilies, stands before the rear wall. The Holy Father in Majesty is observed at one of the round-headed windows above the chest, directing the spiritual Dove toward the Virgin. In an arched alcove behind the Virgin is a canopied bedchamber.

(Companion to the following)



LUIS (?) BORRASSÁ

SPANISH (CATALONIAN): 1390—1434

103—*THE BIRTH OF CHRIST*

(On panel)

Height, 40 inches; widths, 39½ inches

THE Virgin, in embroidered robes, is kneeling before the Child Christ, St. Joseph at her right holding a lighted candle; St. Anne also kneels nearby; behind St. Anne is a hilly country with two shepherds dazzled at the phenomenon, an angel in the quaintly towered and turreted city of Jerusalem. Behind the Virgin, at left, is an open lean-to stable occupied by an ox and an ass.

(Companion to the preceding and the following)



LUIS (?) BORRASSÁ

SPANISH (CATALONIAN): 1390—1434

104—*THE ADORATION OF THE THREE KINGS*

(On panel)

Height, 40 inches; width, 39 inches

A SIMILAR setting to the previous panel with the Star in the East throwing its radiance on the Virgin at left; she holds the Saviour on her knee; St. Joseph is seated nearby; the three kings, offering jeweled golden cups of frankincense and myrrh, are grouped at right.

(Companion to the preceding and following)



LUIS (?) BORRASSÁ

SPANISH (CATALONIAN): 1390—1434

105—*THE ARCHANGEL ST. MICHAEL*

(On panel)

Height, 42½ inches; width, 40 inches

THE Winged Saint stands on a tessellated pavement before a parapet overlooking the country; he has one foot on a symbolic figure of "Sin" ready to dispatch with his uplifted sword the enemy of the world; he wears a black cloak richly lined with crimson velvet and gold and silver armor.

From the collection of the Marquis Delgado de Villalonga.

(Companion to the preceding and following)



LUIS (?) BORRASSÁ

SPANISH (CATALONIAN): 1390—1434

106—*TRIPTYCH*

(On panel)

Height, 32½ inches; length, 57 inches

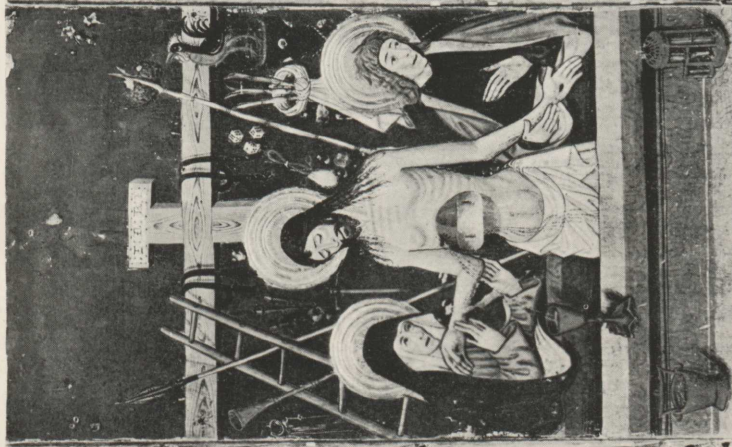
THREE panels, divided by slender carved and gilded Gothic pinnacles and finished on sides only with chevroned moldings. Center: "Christ Arisen"; Our Lord, nude, save for a loin-cloth, stands in His tomb before the cross; the Magdalene kisses his right hand and St. John is at right. In the background many symbols of the Passion are observed. At left: St. Anthony and St. Mary Magdalene; three-quarter-length figures in rich red robes, standing before a wall; wooded hills in the distance. Figures captioned at foot. At right: "St. Fabian and St. Sebastian"; St. Fabian, in rich red robes and mitred as a bishop, carries a veil tied to cross. Similar background to the preceding. The figures also captioned at foot.

From the collection of the Marquis Delgado de Villalonga.

(Companion to the preceding and following)



et archō ex in mada



carabon sat saba

LUIS (?) BORRASSÁ

SPANISH (CATALONIAN): 1390—1434

107—TWO SANCTUARY DOORS:

ST. PETER AND ST. JOHN

(On panels)

Heights, 6 feet 1 inch; widths, 2 feet 6 inches

CARVED and gilded paneled round niches surmounted by traceried arcades and central Gothic finials; finished at sides with slender Gothic pinnacles. The niches occupied by standing figures of saints. St. Peter, in crimson robe and papal tiara, carries two huge keys and a missal; St. John in ermine-trimmed black habit. Gilded backgrounds. One door retains the original shaped iron lock plate, hasp and bolting bar.

From the collection of the Marquis Delgado de Villalonga.

(Companions to the preceding)



- 108—THREE CARVED AND GILDED CANOPIES *Spanish Gothic*
Composed of three delicately traceried arches with scroll
pinnacled cresting. The front arch straight, the sides set
at a retreating angle. (Many portions missing.)

Heights, 11 inches; lengths of two, 30 inches; one, 32 inches.

From the collection of the Marquis Delgado de Villalonga.

Note: Originally used in combination with the paintings Nos. 102 to 107,
inclusive.

MELCHIOR D'HONDECOETER

DUTCH: 1636—1695

- 109—PEACOCK AND FOWL

Height, 48 $\frac{3}{4}$ inches; length, 67 $\frac{1}{2}$ inches

A FLOWER-DECKED foreshore of a lake is occupied toward right by
a magnificently plumaged peacock amid a group of roosters, fowl,
a turkey and two rabbits; a fruiting orange-tree is at left; across
the lake, before snow-clad hills, a swan is attacking a heron.

*From the famous collection of Don José de Sotomayor y Ortega
of Madrid.*

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